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## ARCHAEOLOGICAL NEWS<sup>1</sup>

### NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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### GENERAL AND MISCELLANEOUS

**AN EXPEDITION TO THE NEAR EAST.**—During the winter of 1919-20 the University of Chicago will send out an expedition to the Near East under the direction of Professor J. H. Breasted. Much time will be spent in Egypt, and in the spring the expedition will proceed to Beirut, then to Aleppo, then east to the Tigris and down this river by boat, up the Euphrates by caravan and back to Aleppo. The object is to determine the possibilities for archaeological work. (*News Letter*, University of Chicago, July 16, 1919.)

**NECROLOGY.**—**Charles Bayet.**—Born at Liège in 1849, Charles Bayet became a member of the École d'Athènes in 1873, lectured at Lyons, was Rector of the University at Lille, director of primary and later secondary instruction at Paris. He was the author of numerous articles and of two excellent manuals—*L'Art byzantin* (1883) and *Précis d'histoire de l'Art* (1886; new ed., 1905). He volunteered for active service in 1914 and became a lieutenant. He contracted a fever on the Macedonian front, which compelled him to return to France. He died at Toulon, September 17, 1918. (S. R., *R. Arch.* fifth series, VIII, 1918, pp. 339-341.)

**Émile Guimet.**—The director and founder of the museums which bear his name at Paris and at Lyons, Émile Guimet, was born at Lyons in 1836 and died at his château of Fleurieu-sur-Saône October 14, 1918. The son of a wealthy manufacturer, he was able to travel and to indulge his taste for music and the collection of objects pertaining to the religions of the East. Under his auspices the *Annales du Musée Guimet*, *Bibliothèque de vulgarisation*, *Bibliothèque d'art*, *Conférences Guimet*, and *Revue de l'histoire des religions* have been published. His own writings, monographs and articles are numerous. (S. R., *R. Arch.* fifth series, VIII, 1918, pp. 341-343.)

**Sir John P. Mahaffy.**—Sir John P. Mahaffy, Provost of Trinity College, Dublin, died April 30, 1919, at the age of eighty. Among his books are: *Social*

<sup>1</sup>The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Dr. L. D. CASKEY, Professor HAROLD N. FOWLER, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor ARTHUR L. WHEELER and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after June 30, 1919.

For an explanation of the abbreviations, see pp. 99-100.

*Life in Greece, Greek Life and Thought, The Greek World under Roman Sway, Rambles and Studies in Greece, Problems of Greek History, The Empire of the Ptolemies, and The Silver Age of the Greek World.*

**Jean de Mot.**—Jean de Mot was born at Brussels August 26, 1876, and was killed by a shell October 5, 1918, after having been decorated with the croix de guerre. He was educated chiefly at Brussels, but studied also at the French School at Athens (1900–1901), and the universities of Berlin and Bonn. He was the author of many able articles, chiefly on Greek archaeology. As conservator in the Musée de Cinquantenaire at Brussels he helped to make that museum a scientific establishment of the first rank. (E. POTTIER, *R. Arch.*, fifth series, VIII, 1918, p. 344 f.)

## GREECE

**ARGOS.**—**Unpublished Inscriptions.**—In *Mnemosyne*, XLVII, 1919, pp. 160–170, W. VOLGRAFF continues his publication of new Argive inscriptions (see *A. J. A.* 1905, pp. 107 f.; 475; 1910, pp. 103 f.; 371). They are: 1. A fragment of a treaty between the Argives and the Epidaurians. The adverb *ἀμφοτερεῖ*, not found elsewhere, is noteworthy. 2. A fragment containing a list of citizens or soldiers. 3. A squared stone inscribed with the words *ῶρος Ἐλλωτίου*, in letters of the fifth century B.C. This proves that the Cretan goddess *Ἐλλωτίς* had a shrine at Argos. It must have been located near the road to Mantinea not far from cross roads where remains of a building have been found. 4. Two inscriptions from the same base reading, (a) *Εὐαίветος Εὐφάνεος· Καλλικράτης Ἀργεῖος*. (b) *Εὐκράτης[ς] Εὐφά[νεος]*. *Ἀριστεὸς ἐποίησε*. 5. A fragment of fifteen lines, chiefly proper names, dating from the second or first century B.C. 6. An inscription in three lines, part of which was published in 1903. It reads *Σοῖκράτης Μενάνδρου ἀγορανομῶν καὶ γραμματέων καὶ ταμειῶν τὸ δεύτερον τὸ βῆμα τοῖς ἀγορανόμοις*. 7. Fragment of a decree in honor of P. Anteijs Antiochus. 8. Round statue base inscribed *Δαναὸν Τι(βέριος) Κλαύδιος Ἀντίγονος*. 9. A dedication to Serapis and Isis. 10. A dedication of the third century B.C. reading *Ἀγαθοκλῆς, Θαῆς ἀνέθεταν*. 11. A fragment dating from the third century B.C. reading *ἵεα ἐν Χαλκίδι Ἀρτιγονεία [ἀ]νεθέ[ταν]*. 12. Sepulchral inscription of the first century B.C. reading *Ἀσκληπιάδα, χαῖρε. Μεγιστῶ, χαῖρε*. 13. Epigram of Roman date. 14–18. Small fragments. 19. Rudely cut inscription of Roman date, *αἰποήσεν ἐαυτῶ καὶ τῇ γυνεὶ αὐτοῦ καὶ τοῖς εἰδίοις πεδέλοις*. 20. Honorary decree of twenty lines more or less broken, dating from the second century B.C.

**SALONICA.**—**A Recent Find of Coins of Magna-Graecia.**—In 1916 a British soldier in Salonica dug up in a garden a recent hoard of coins that included with some modern specimens a few hundred of ancient date. Of especial interest among the latter was a homogeneous series of seventy-five didrachms of Metapontum, Heraclea, and Tarentum, from the fourth and early part of the third century B.C. These coins were brought to England, and came into the possession of Sir ARTHUR J. EVANS, who recognized them from some peculiarities of their period and condition as a part of the ancient hoard discovered in the neighborhood of Tarentum a few years earlier, from which the late Mr.

John Gordon Ford had procured a few specimens which he bequeathed to the British Museum. The two lots are now minutely described and classified by Sir Arthur Evans, with valuable comments on the history during the given period of the cities concerned. Several signatures of magistrates or mint-officials occur in the series which do not seem to have been previously recorded, and the new find "supplies a valuable contribution to our knowledge of the types and chronology of a series of coins that have hitherto received little attention from numismatists" (*Num. Chron.* 1918, pp. 133-154; 2 pls.)

## ITALY

**DISCOVERIES IN ITALY IN 1918.**—In the *Nation*, May 10, 1919, pp. 744 f. is a summary of the report of Mrs. A. S. STRONG published in the London *Times* on the archaeological discoveries made in Italy during the past year. These include the so-called "Victory" (see *A. J. A.* XXII, 1918, p. 347) found on the Palatine embedded in the foundations of the dungeon of the Frangipani. A few yards south, on the line of the Clivus Sacer, foundations supposed to have belonged to one of the triumphal arches of Domitian have been uncovered. On the Aventine, part of the brickwork of an ancient building with a barrel vault has come to light. The only wall now preserved has painted decoration consisting of a red dado four feet high above which are three vertical panels, each holding a female figure. In the centre panel Aphrodite appears rising from the sea, in the one at the right a goddess is being presented with a cloth of some sort, but the scene in the left hand panel is too faint to be identified. In lowering the level of a courtyard in the Via degli Avignonesi a small collection of sculpture hidden in antiquity was discovered. It consisted of a fine nude male torso, a draped torso, a herm with the head of a young man, a small bearded head, and a head of Athena. At the Marmorata, on the left bank of the Tiber, an important series of store houses was discovered. Close to San Paolo outside the walls, to the left of the road to Ostia, a large cemetery was found (*A. J. A.* XXII, p. 347). The wall-paintings in the tombs are of no particular importance. The best executed represents Hermes conducting Alcestis to Hades. Another cemetery was found between the Via Po and the Via Gregorio Allegri (*A. J. A.* XXII, p. 79). It is interesting as showing how later tombs cut into and across earlier ones, and how they were frequently altered and readapted. The most important discovery here was the large Hellenistic relief put together from thirty-four fragments (*A. J. A.* XXII, p. 79). The work of freeing the little temple of Fortuna Virilis has begun. In the Golden House of Nero beautiful paintings in perfect preservation, but on a small scale, were discovered. One series consists of small panel pictures with figures relieved against a deep blue background and with traces of gilding. No large paintings were found.

**ALBA.**—A Latin Inscription.—In *Not. Scav.* XV, 1918, pp. 94-95 PIETRO BAROCELLI publishes a Latin inscription, apparently dating from the second century A.D. It was found about four miles southeast of the town of Alba in Liguria.

**AMENO.**—Tombs of the First Iron Age.—In *Not. Scav.* XV, 1918, pp. 81-84 PIETRO BAROCELLI reports the discovery of several pre-Roman tombs,

apparently belonging to the first Iron Age, in the commune of Ameno in the Transpadine region. They contained pottery and a few bronze ornaments.

**BERCHIDDA.—Denarii of the Republican Period.**—In *Not. Scav.* XV, 1918, pp. 155–163 A. TARAMELLI describes a hoard of denarii of the Roman republican period, found in 1918 near Berchidda in Sardinia. The coins, 1398 in number, represent 87 Roman families and 133 individuals. They date from 268–82 B.C., and are for the most part in an excellent state of preservation. Some of them, however, are defective, being stamped upon one side only.

**BESANO.—A Hoard of Coins.**—In *Not. Scav.* XV, 1918, pp. 92–93 G. PATRONI reports the discovery of a hoard of Roman coins at Besano in the Transpadine region. It included eight silver pieces and 174 of bronze, extending from Tiberius to the younger Philip (244–249). The only rare coin was a Gallic imitation of a sestertius of Marcus Aurelius.

**CASTEL DI SANGRO.—Latin Inscriptions.**—In *Not. Scav.* XV, 1918, pp. 142–144 (3 figs.) V. BALZANO publishes five fragmentary Latin inscriptions from Castel di Sangro in the Samnite region.

**COLOGNOLA AI COLLI.—A Villa Rustica.**—In *Not. Scav.* XV, 1918, pp. 102–103 G. PELLEGRINI gives an account of tombs and ruins of Roman buildings, discovered at Colognola ai Colli, about 16 km. east of Verona. The walls apparently belong to a *villa rustica*, and the coins which were found indicate the third and fourth centuries of our era as the time of its greatest prosperity.

**ESTE.—Roman Antiquities.**—In *Not. Scav.* XV, 1918, pp. 100–102 (2 figs.) G. PELLEGRINI describes Roman antiquities found at Este, including a small bronze bust, 9 cm. in height, made to attach to a piece of furniture. It represents a youth in a Phrygian cap, perhaps Attis or Paris.

**FINALPIA.—Pre-Roman Pottery.**—In *Not. Scav.* XV, 1918, pp. 95–96 PIETRO BAROCELLI reports the discovery of pre-Roman pottery at Finalpia in the Transpadine region.

**GALLIATE.—A Roman Necropolis.**—In *Not. Scav.* XV, 1918, pp. 84–88 (fig.) PIETRO BAROCELLI reports the discovery at Galliate in the Transpadine region of a Roman necropolis, evidently that of a village inhabited by farmers of no great wealth. Coins were found of Augustus, Germanicus, Vespasian, and Domitian, and others which belonged to the second and third centuries of our era.

**INTROBIO.—A Gallic Tomb.**—In *Not. Scav.* XV, 1918, p. 91 G. PATRONI gives notice of the discovery in August, 1917, of a Gallic tomb at Introbio in the Transpadine region, containing vases, weapons, and armor. He will publish the find in the next number of *Rivista Archeologica di Como*.

**MORLUPO.—An Inscription from the Via Flaminia.**—In *Not. Scav.* XV, 1918, pp. 127–128 P. ROMANELLI publishes a funerary cippus found near the twentieth mile (*ad Vigesium*) of the Via Flaminia, containing the name of a "*Rutaenus ex Aquitanica*."

**NOCERA-UMBRA.—A Sepulcretum.**—In *Not. Scav.* XV, 1918, pp. 103–123 (14 figs.) E. STEFANI gives an account of the excavation of an ancient Umbrian sepulcretum at Nocera-Umbra, with remarks on the topography of the region. The tombs date from the sixth and seventh centuries B.C. The most important objects found were removed to the Museum of the Villa Giulia.

**OSTIA.—Recent Excavations.**—In *Not. Scav.* XV, 1918, pp. 128–138 (2 figs.) R. PARIBENI gives an account of the work at Ostia from October 1917 to March 1918 inclusive. The continued excavation of the so-called *macellum* (*Not. Scav.* 1916, pp. 323–326) has led to the conclusion that it is more properly designated as *horrea*. A number of inscriptions are given, one of which mentions *Silvanus iuvenis*, while another, in a fragmentary condition, seems to be an eulogium of Ancus Marcius, the founder of Ostia. At the corner of the Via delle Pistrine and the Decumanus a small temple has been discovered, elevated above the level of the streets. On a republican foundation a later building was reared, which imitated the architecture of the neighboring "Four Temples," but was considerably later.

**POGGIO SOMMAVILLA.—A Female Portrait.**—The National Museum in Rome has recently acquired a marble head accidentally discovered by a peasant not far from Poggio Sommavilla. The head, which is in a fair state of preservation, is larger than life and from the cutting of the neck was once inserted in a statue. It is the portrait of a woman and shows well the skill retained by the Roman sculptors of the middle of the third century amid the general decadence of art. The subject is unidentified, but it is probably not an empress. (*Pagine d'Arte*, VI, 1918, p. 135; fig.)

**PORNASSO.—A Tomb of the First Iron Age.**—In *Not. Scav.* XV, 1918, pp. 96–100 (3 figs.) PIETRO BAROCELLI describes the objects found in a tomb in the commune of Pornasso in 1914, including a vase of peculiar form, with a double rim, bronze chains, rings, and fibulae, belonging to the end of the first Iron Age.

**RIVOLI.—An Inscription with New Gallo-Roman Names.**—In *Not. Scav.* XV, 1918, p. 90 (fig.) PIETRO BAROCELLI publishes an inscription in the museum at Turin, which was found near the church of S. Martino at Rivoli. It contains new Gallo-Roman names.

**ROME.—Miscellaneous Discoveries.**—The usual discoveries of architectural and sculptural fragments, foundations, walls, and inscriptions, accidentally made during various building operations in Rome are reported by LUIGI CONTARELLI, *B. Com. Rom.* XLV, 1917, pp. 220–242. The following may be noted: A portrait head of the third century A.D. in Greek marble, the head of a child also in Greek marble, and a group of four sepulchral monuments along the ancient Via Statilia in the Villa Wolkonsky-Campanari. They date from the end of the republican period and are in the form of small chambers built of blocks of tufa. Three of them bear inscriptions showing that they were the tombs of freedmen of the Clodii, Annii, Quinctii, etc.; the fourth is much dilapidated. One chamber has three portrait busts carved on the façade, another has two. All of the tombs were originally used for humation but later received cremated bodies.

**A Marble Cippus.**—In *B. Com. Rom.* XLV, 1917, pp. 93–102 L. MARIANI describes a marble cippus in the form of an altar found in the course of building operations in the Piazza Campo Marzio and reerected near the place where it was discovered. Though executed in the first century its decorations of garlands, ribbons, and bucrania are poorly done. There is a hollow for the reception of the urn and traces of forcible opening. The monument was probably brought to the Campus Martius in the Middle Ages together with other second-hand material found nearby and formed part of the stock of a marble workshop.

**The Proceedings of the Commissione Archeologica Comunale.**—The 'Atti della Commissione Archeologica Comunale di Roma' published in *B. Com. Rom.* XLV, 1917, pp. 247–250 give a short account of the activity of that body during the years 1916 and 1917.

**SANGANO.**—Two New Inscriptions.—In *Not. Scav.* XV, 1918, p. 91 PIETRO BAROCELLI publishes two fragmentary Roman inscriptions, found near the ruins of the old abbey of S. Solutore at Sangano in the Transpadine region.

**VELLETRI.**—Via Mactorina.—In *Not. Scav.* XV, 1918, pp. 138–141 (2 figs.) O. NARDINI publishes a Latin inscription found about five kilometers south of the town of Velletri, near the Via Appia. It belongs to the first century A.D. and mentions a *Via Mactorina*, which was repaired by L. Octavius Onesimus.

**ZOVERALLO.**—A New Tomb.—In *Not. Scav.* XV, 1918, pp. 88–90 PIETRO BAROCELLI reports the discovery of a new tomb in the Roman necropolis of Zoverallo in the Transpadine region. He also publishes an inscription from the same necropolis, which was found in 1838, but has not yet been included in the *C.I.L.*

## SPAIN

**BOLONIA.**—Excavations in 1918.—In *C. R. Acad. Insc.* 1918, pp. 347–356 (fig.) P. PARIS reports upon his excavations at Bologna in 1918 (see *A.J.A.* XXIII, 1918, p. 84). The house found in 1917 was completely cleared and two large hand mills found in it. At the north end were two deep pits and a room for salting fish. On the other side of the main street, which was followed to its end, was another house like the first having painted decoration and many graffiti. It was here that the small bronze of a satyr carrying off a woman came to light. The cemetery was partly explored, but nothing unusual found in it. Many rude figures which had once stood over the graves were unearthed.

## FRANCE

**ALESIA.**—A Bust of Tutela.—In *B. Soc. Ant. Fr.* 1917, pp. 103–107 J. TOUTAIN describes a bust found in a well at Alesia in 1914. It is in very high relief and represents a draped woman wearing a crown of towers. The face has distinct individuality. She is the Gallic goddess Tutela, and this discovery at Alesia shows that not only large cities but also small towns placed themselves under her protection.

## NORTHERN AFRICA

**CARTHAGE.**—A Seventh Century Tomb.—In *B. Soc. Ant. Fr.* 1917, pp. 109–115 (2 figs.) A. MERLIN reports upon the contents of a tomb found at Carthage in 1916 and dating from the seventh century B.C. It was covered with slabs which lay 3.50 m. below the modern surface. It contained 1. a silver ring with a scarab of blue faience on pivots for the bezel. This had carved upon it the figure of a standing man grasping a bull by one horn. 2. There was also found an ivory comb, 5 cm. by 10.1 cm., (Fig. 1). Above the

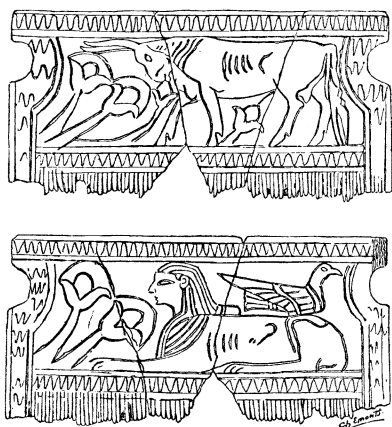


FIGURE 1.—IVORY COMB: CARTHAGE.

resembling the one described have been found in Spain. Both must have had the same origin which was probably Phoenician.

**CYRENAICA.**—Excavations in 1916.—In *Cron. B.A.V.*, 1918, pp. 29-32 (2 figs.) L. MARIANI summarizes the results of the excavations at the Baths at Cyrene where the statues of Aphrodite, Alexander, the Graces, and Eros were previously found. The most important piece of sculpture discovered was a standing Hermes (Fig. 2), a Roman copy of a bronze original by Polyclitus. This throws some light on the problem of the Idolino, which Mariani thinks may be the work of followers of Polyclitus who were influenced by Attic art. Other discoveries were the statue of a dancer, an Alexandrian work; a satyr used for a fountain decoration; a small satyr; a statue of Zeus Aegiochus found in a temple of the acropolis and dating from the time of Hadrian. The god is represented nude, leaning on his sceptre, with his thunderbolt in his right hand, while the eagle stands on the ground beside him. The type is familiar, but the proportions of the figure indicate a fourth century date. It is attributed to a certain Zenion, son of Zenion. At Tripolis the town wall was torn down and various discoveries made. The best piece of sculpture brought to light was the torso of Apollo of fine finish. The god was represented in repose with his lyre resting on a support and his right hand which holds the plectrum hanging by his side. The style is that of Praxiteles. Remains of buildings were also uncovered. (See also the same writer, *Rend. Acc. Lincei*, XXVII, 1918, pp. 125-138; 3 figs.)

teeth there is engraved on one side the figure of a sphinx with a bird perched on its back, reclining in front of two large lotus blossoms. On the other side of the comb a bull advances to the left toward some lotus flowers. 3. An ivory statuette, 16 cm. high, was also brought to light. It represents a standing goddess with an Egyptian headdress fully draped and holding her bosom with both hands. The face is flat, the eyes large, the body cylindrical, and the whole figure primitive. It was perhaps used for the handle of a mirror. Similar objects of ivory have been found at Carthage before. Combs



FIGURE 2.—POLYCLITAN HERMES: CYRENE.



**GHARDIMAOU.**—Temples of Saturn.—In *C. R. Acad. Insc.* 1918, pp. 338–347 (2 figs.) Dr. CARTON records the discovery at a place called Bir-Derbal near the village of Ghardimaou, Tunisia, of remains of a villa and three small buildings which were probably temples of Saturn. In the villa were found mosaic floors, one of which depicted a boar hunt. One of the temples measured 6.75 m. by 2.75 m. and had two niches at the rear. These originally held life-size statues of terracotta and many statuettes, most of which had been destroyed. One life-size head had the face of a lioness with fillets about the head, and evidently represented the *Genius Terrae Africae*. There were also found coins of Vespasian and seven votive stelae, one bearing a dedication to Saturn. About 20 m. away are remains of a second small building with numerous fragments of terracotta statuettes, and still further off a third building. An inscription indicates that they date from the second century A.D.

**MADURA.**—The *Hastiferi* of Bellona.—In *C. R. Acad. Insc.* 1918, pp. 312–323 F. CUMONT publishes a Latin inscription found in the ruin of the Byzantine fort at Madura, Numidia, in 1918. It is a dedication to the genius of the *hastiferi* of Virtus, i.e. Mâ or Bellona, and dates from the end of the first or beginning of the second century A.D. These *hastiferi* formed a religious society dedicated to the cult of Bellona-Virtus. Cumont thinks they played a part similar to that of the *dendrophori* of the Magna Mater, i.e. the former carried lances in the same processions in which the latter carried the pine of Attis.

## UNITED STATES

**BOSTON.**—Fragment of a Relief of the Fifth Century.—In *B. Mus. F. A.* XVII, 1919, p. 29 (2 figs.) L. D. C(ASKEY) calls attention to a marble head

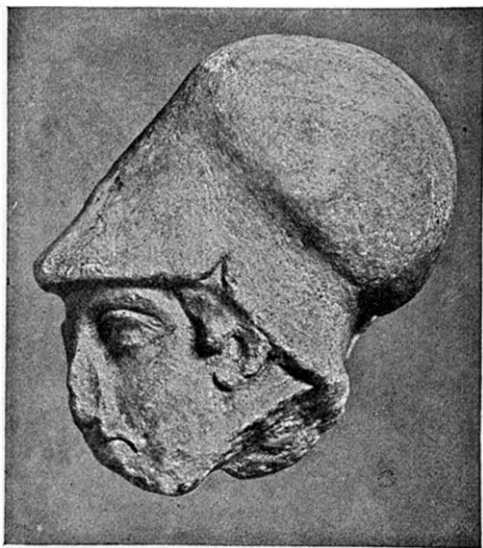


FIGURE 3.—FRAGMENT OF A RELIEF: BOSTON.

of a warrior about three and one-half inches in length recently acquired by the Museum of Fine Arts (Fig. 3). It dates from the second half of the fifth century B.C. and belonged to a relief. In style and size it agrees with the figures of the frieze of the temple of Wingless Victory at Athens to which the writer would assign it. It does not, however, fit on to any of the existing bodies. The head is said to have been purchased in Athens twenty years ago.

**NEW YORK.—Acquisitions of the Metropolitan Museum.**—In the *Forty-ninth Annual Report* of the Metropolitan Museum of Art, New York, 1919, p. 15 it is announced that the Museum acquired during the year besides the vases and the Medusa relief mentioned below, two pairs of Etruscan gold earrings, two small amulet cases, and a Cypriote barrel jug. Several important purchases made in Europe have not yet reached the United States.

**Three New Greek Vases.**—In *B. Metr. Mus.* XIV, 1919, pp. 8–10 (3 figs.) Miss G. M. A. R(ichter) describes three Greek vases recently acquired by the Metropolitan Museum. One is a red-figured stamnos of the early part of the fifth century B.C. decorated on one side with a scene representing Eos pursuing Cephalus, while an aged man looks on; and on the other side with a young warrior and two female figures. The second is a black-figured cylix delicately made. The exterior is without decoration, but the interior is adorned with a sphinx. The vase is said to have been found in Rhodes. The third is a fine example of a proto-Corinthian lecythus. In the principal band of decoration are depicted warriors in combat and sphinxes.

**A Medusa Head.**—In *B. Metr. Mus.* XIV, 1919, pp. 59–60 (2 figs.) Miss G. M. A. R(ichter) publishes a bronze relief representing the head of Medusa. Two serpents twine their tails below her chin and two small wings appear among the flying locks of her hair. This bronze once decorated the end of a chariot pole.

**An Early Egyptian Portrait.**—In *B. Metr. Mus.* XIV, 1919, pp. 148–149 (fig.) A. M. L(ετρηγοε) announces the acquisition by the Metropolitan Museum of the upper part of a statuette of a man of the fifth or sixth dynasty. The figure was probably seated but is now broken away at the waist. It is a fine example of Egyptian portraiture of the Old Kingdom.

**A Group of Sculpture from Assiut.**—In *B. Metr. Mus.* XIV, 1919, pp. 32–35 (2 figs.) H. E. W(inlock) discusses a group carved in white limestone 2 ft. 10 in. high, recently acquired by the Metropolitan Museum. It was found at Assiut in 1913 during the excavation of the tomb of a certain Amen-hotep and represents his son, Iny, and daughter-in-law, Rennut, seated side by side. On the back of the group is an inscription. Reliefs from the tomb and a life-size statue of Iny discovered at the same time are now in the museum at Assiut. Iny was the royal administrator of the priesthood at Assiut in the latter part of the eighteenth or first part of the nineteenth dynasty, and a man of prominence in his community.

**A Jewish Amulet.**—In *B. Metr. Mus.* XIV, 1919, pp. 94–95 (fig.) Miss G. M. A. R(ichter) calls attention to a Jewish amulet of the Roman period recently acquired by the Metropolitan Museum. It is of thin bronze foil,  $4\frac{1}{2}$  inches long and  $1\frac{1}{8}$  inches high, and was originally rolled to fit into a small cylindrical bronze case. The whole surface of the foil is covered with an Aramaic inscription in twelve lines. It is said to have been found at Irbid in the Hauran, Syria.

**A Chinese Tablet of the Wei Period.**—In *B. Metr. Mus.* XIV, 1919, pp. 90-92 (2 figs.) S. C. B. R(ETZ) publishes a bronze votive tablet recently acquired by the Metropolitan Museum. On the front side the Buddha Sakyamuni appears in the attitude of expounding the law with Ananda and Kasyapa on either side of him. All three figures are standing on lotus flowers. Above are six angels playing musical instruments; between them is a dragon, and at the top two angels carrying the elixir of life in a vase. On the reverse side is a Buddhistic scene and a long inscription, dated in the year 534 A.D. The stone is 61 inches high and 38 inches wide.

## EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL AND RENAISSANCE ART

### PALESTINE

**DEIR DAKLEH.**—A Recently Discovered Mosaic.—An Early Christian tessellated mosaic discovered at Deir Dakleh and drawn by Capt. F. M. DRAKE (Fig. 4) is described in *Burl. Mag.* XXXIV, 1919, pp. 144-145 (pl.). The marble of the pavement is the same as that found at Shellal and Umm Jerar—all of it must have been imported from Greece. The foundation, however, at Deir Dakleh is more extensive and consequently more interesting than are those previously found during operations.

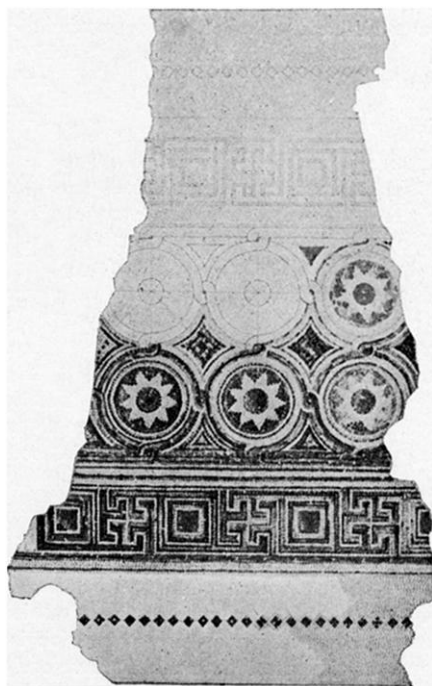


FIGURE 4.—MOSAIC PAVEMENT: DEIR DAKLEH.

**UMM JERAR.**—A Sixth Century Mosaic.—In *Burl. Mag.* XXXIV, 1919, pp. 3-10 (2 pls.) O. M. DALTON writes on the tessellated pavement discovered in 1917 at Umm Jerar. Because of its similarity to the Shellal pavement, which bears in its inscription the date 561-562, and because of its similarity to other works of this time, the Umm Jerar pavement is probably to be dated in the middle of the sixth century. Like the Shellal pavement, it has been the floor of a small church or chapel. The mosaics are arranged in panels corresponding to the parts of the church which they adorned, and their designs consist of geometrical forms and symbolic animals.

#### ITALY

**AREZZO.**—Was Majolica Made in Arezzo?—In *Faenza*, VI, 1918, pp. 19-23 are published documents which A. DEL VITA offers as proof of the existence of



FIGURE 5.—BYZANTINE STANDARD: AVELLANA.

majolica factories in Arezzo in the fourteenth to sixteenth centuries. The discovery of fragments of the ware in recent excavations in the arena of the Roman amphitheatre of Arezzo adds weight to the proof. U. PASQUI (*ibid.* pp. 66-70) denies the existence of majolica factories in Arezzo, first, because the few names of ceramists recorded do not imply any greater number than the everyday use of pottery would call for; second, because the abundance of remains bears witness only to the size of the town, not to its native industries; third, because the products known to be Aretine are not majolica and are of no local type or artistic importance; and fourth, because no tradition or chronicler records a local manufacture. The actual majolica found in excavations is held to be imported.

**AVELLANA.**—A Byzantine Naval Standard.—A Byzantine naval standard of the end of the fourteenth or beginning of the fifteenth century (Fig. 5),

now in the Monastery of S. Croce, Avellana, is published by L. SERRA, *Burl. Mag.* XXXIV, 1919, pp. 152-157 (pl.). It consists of a crimson silk cloth with designs in embroidery, principally in gold thread. The iconography of the subject matter, which represents the archangel Michael and Emanuel Palaeologos, is largely drawn from miniatures.

**BOLOGNA.—Mediaeval Architectural Ceramics.**—A singular edifice at the corner of the Via Manzoni and the Via di Porta Castello in Bologna is described and its history traced by G. BALLARDINI in *Faenza*, VI, 1918, pp. 1-4 (5 figs.). Erected at the end of the thirteenth century by Alberto Conoscenti for his home, it is one of the oldest monuments of Gothic architecture in Bologna. The ceramic decoration is most interesting. It consists of bowls or basins, one set in the arched tympanum over each of the six biforium windows of the second story of the house, the windows that light the great salon. Apparently, these bowls are majolica, *i.e.*, ceramic covered with "*smalto stannifero*" although this was little used. The designs of the basins, geometrical in form and varying among themselves, are illustrated in the accompanying figures.

**FLORENCE.—New della Robbia Documents.**—In *L'Arte*, XXI, 1918, pp. 190-209 R. G. MATHER publishes a large number of documents relating to the members of the della Robbia family. Some of these documents were known to Gaetano Milanesi, who referred to them but without publishing the text. (See A. MARQUAND, *A.J.A.* XXII, 1918, pp. 310-318; 361-377.)

**MONTE ASDRUALDO.—Bramante's Birthplace.**—Data in regard to the much disputed birthplace of Bramante are given by A. VENTURI in *L'Arte*, XXI, 1918, pp. 210-219. Besides other valuable documents, a notarial deed made by Bramante himself in 1492 gives his birthplace as Monte Asdrualdo. Among those under whose influence the artist came in his early formative years, Luciano Laurana, the architect who was continuing the traditions of Brunellesco and Alberti, was the most significant for Bramante. Analysis of the latter's architectural productions shows the reflection of Luciano's characteristics. In Urbino the Palazzo Passionei and the church of San Bernardino are said to have been built by Bramante in the early years of his life, before he left that region. These edifices bear out the statement just made as to Luciano's influence. San Bernardino was built, apparently, between the years 1467 and 1472, *i.e.*, while Luciano was working on the ducal palace.

**PERUGIA.—Pietro Vannucci's Perugian Citizenship.**—In *Rass. d'Arte*, XVIII, 1918, pp. 120-121 U. GNOLI publishes a document which proves what has always been taken for granted, but has previously been without documentary proof, namely, that Pietro di Cristoforo from Castel della Pieve was granted the citizenship of Perugia. The date of the concession was 1485.

**ROME.—A Portrait by Pisanello.**—In *L'Arte*, XXI, 1918, pp. 277-278 (fig.) A. VENTURI publishes a profile portrait of a man in the Capitoline Museum. The subtle color and especially the clearcut drawing serve to place the portrait in the series of works attributed to Pisanello.

**A Memento of Pope Paul II.**—In *Cron. B. A.* V, 1918, pp. 32-35 (fig.) C. GRADARA publishes a leather writing desk which was recently found by the director of the museum of the Vatican Palace and which originally belonged to Pope Paul II. (1464-1471). It bears the escutcheon of Barbo, the Pope's family, and is a fine example of work in the minor arts in the fifteenth century. The work is clearly by an Italian artist, Roman or Florentine.

**SIENA.**—*An Annunciation by Gerolamo da Cremona.*—In *Rass. d'Arte*, XVIII, 1918, pp. 141–143 (3 figs.) P. TOESCA publishes a hitherto un-attributed painting of the Annunciation in the Academy of Fine Arts, Siena. That it is the work of Gerolamo da Cremona is shown by its peculiar combination of Lombard and Mantegnesque characteristics that may be seen in other of Gerolamo's productions, *e.g.*, his miniatures in a codex of the Cathedral of Mantua.

**SULMONA.**—*The Bust of Panfilo.*—A little known work but one which serves to affirm the importance of the school of the Sulmonese goldsmiths in the fifteenth century is the bust of Panfilo in the Cathedral of Sulmona, published by P. PICCIRILLI in *Rass. d'Arte*, XVIII, 1918, pp. 116–119 (6 figs.). The bust is the work of Giovanni di Marino di Cicco de Argerio and was made in 1458–59. The exquisite designs skilfully worked on the drapery and on the crosier are especially noteworthy.

## SPAIN.

**MADRID.**—*A Holy Family by Pedro de Moya.*—In *B. Soc. Esp.* XXVII, 1919, pp. 62–63 (pl.) N. S. publishes a Holy Family by Pedro de Moya (Fig. 6), which is of interest for the clear way in which it reveals the character of Moya's art. The general effect of the picture is that of a Van Dyck. Pedro de Moya actually went to England because Van Dyck was there; yet the St. Joseph is clearly Spanish. In spite of the points of comparison with Ruben's Holy Family in the Sanssouci Gallery, Potsdam, and that in the Royal Gallery, Windsor, the individuality of the Spanish artist, for all his Flemish imitation, is shown by comparison with the six pictures in the Prado representing the History of Joseph.

**PLASENCIA.**—*Two Retables.*—In *B. Soc. Esp.* XXVII, 1919, pp. 56–61 (2 pls.) J. R. MELIDA publishes two retables composed of glazed tile of Talavera in two churches at Plasencia. One is a retable of Saints Crispus and Crispinianus with many subjects in its panels, in San Lazaro. It dates from 1590 if the date 159– can be so read; certainly it cannot be dated in 1509, as some have suggested, for its style is that of the end of the sixteenth century. The other retable is that of the sacristy of the old convent of Santo Domingo. It is a long frieze with a great Crucifixion in the middle and dates from the second half of the sixteenth century.

**SEVILLE.**—*Ceramic Art.*—A posthumous study by J. GESTOSO of the history of the ceramists' art in Seville is published in memory of its author in *B. Soc. Esp.* XXVII, 1919, pp. 2–19 (4 pls.).

## FRANCE

**PARIS.**—*Two Flemish Primitives in the Louvre.*—Two important Flemish paintings, one by Jerome Bosch, the other by Peter Bruegel, recently presented to the Louvre by M. Camille Benoit are discussed by L. DEMONTS in *Gaz. B.-A.* XV, 1919, pp. 1–20 (pl.; 3 figs.). The one by Bosch represents the Ship of Fools. It was inspired by the popular book by Sebastian Brant, *Das Narrenschiff*, published in 1494. Both the date of the book and the style of the painting place the latter in the late fifteenth century as one of the works of Bosch's maturity. The painting by Bruegel, which portrays a winter scene,



FIGURE 6.—HOLY FAMILY BY PEDRO DE MOYA: MADRID.

is also a mature work and shows Bruegel carrying on and developing the naturalistic side of Bosch's style.

#### GREAT BRITAIN

**BACTON.**—*Queen Elizabeth's Kirtle.*—A kirtle, which has been adapted as a covering for a communion table in Bacton Church, Herefordshire, is published by L. CUST (*Burl. Mag.* XXXIII, 1918, pp. 196-201; pl.) as an example of the rich embroidery work of the time of Queen Elizabeth. The piece, which is covered with realistically treated flowers and animals in embroidery, was presented to the church by one of Queen Elizabeth's ladies-in-waiting, but it is probable that it originally belonged to the queen herself.

**LONDON.—Recent Acquisitions of the National Gallery.**—In *Burl. Mag.* XXXIV, 1919, pp. 15–23 (3 pls.) R. FRY discusses the recent acquisitions of the National Gallery. The most important are works of French painters of the nineteenth century, a painting by Masaccio (published *ibid.* XX, 1911, p. 70) and a small head by El Greco. Less important are an Adoration of the Magi by Bramantino and an altarpiece by Pesellino.

**Recent Acquisitions of the British Museum.**—Among the objects acquired by the National collections in 1918 the following are mentioned in *Burl. Mag.* XXXIV, 1919, pp. 59–62: Some Anglo-Saxon brooches and glass vessels from a group of graves at Bridge, in the neighborhood of Canterbury; an unusual fifteenth century Italian casket with the side panels of carved ivory; a Swiss bridal casket of the sixteenth century; and many important prints of the fifteenth and sixteenth centuries and later.

**Bernardo da Parenzo.**—A small panel recently acquired by the National Gallery and which has borne the name of Francesco Mantegna is discussed by



FIGURE 7.—THIRTEENTH CENTURY EMBROIDERY: BRITISH MUSEUM.

C. J. HOLMES in *Burl. Mag.* XXXIII, 1918, pp. 195–196 (pl.) The painting represents the Adoration of the Shepherds and evinces all the characteristics of Bernardo da Parenzo, whose connection with Mantegna, and particularly with the Downton Castle Adoration is nowhere so clear as in this picture.

**Thirteenth Century Embroidery.**—In *Burl. Mag.* XXXIV, 1919, pp. 140–145 (pl.) A. VALLANCE describes a piece of thirteenth century silk and gold embroidery (Fig. 7) recently acquired by the British Museum. It has been labelled "Spanish" but is now recognized as *opus Anglicanum*. The subjects represented are the Annunciation, the Visitation, and the Nativity.

**An Icon Illustrating a Greek Hymn.**—An Italianate-Greek icon, said to have come from a church in the island of Santorin (Thera) is discussed by M. ADEY in *Burl. Mag.* XXXIV, 1919, pp. 45–55 (3 pls.). It now belongs to Mr. C. J. Hope-Johnston. Some of the twenty-four scenes, e.g. the three repetitions of the Annunciation, painted on this small wooden panel baffled explanation until Miss Carthew showed that the series is interpreted by the verses of the alphabetical hymn called 'Ο 'Ακαθιστος "ῥμνος. The painting is apparently to be dated in the late seventeenth century.



**RICHMOND.**—**A New Spanzotti.**—In *Burl. Mag.* XXXIII, 1918, p. 208 (pl.) H. Cook adds another painting to the restricted list of works by Martino Spanzotti, the teacher of Sodoma and of other painters of the Vercellese school. The painting is in the collection of Sir Frederick Cook and represents the Madonna and Child. It has formerly been assigned to the school of Foppa, but its signature, M. F., is apparently to be interpreted, as in another of Spanzotti's panels, *Martinus fecit*.

#### UNITED STATES

**BOSTON.**—**Print Accessions of the Boston Museum.**—The Boston Museum of Fine Arts has recently acquired seven prints from the *magnum opus* of Israhel van Meckenem, the "Large Passion," engraved about 1480; also fourteen from the "Small Passion" (1475?). All are first states and come from the Huth collection. Van Meckenem owed most to Master E. S., "the Van Eyck of engraving"; and by this master the museum has recently acquired through the gift of Paul J. Sachs a signed impression of "The Saviour," dated 1467, from the Wilton House collection. Among other important prints of recent accession are Van Dyck's etched portrait of the Baron LeRoy, also from the Wilton House collection, and a number of fifteenth and early sixteenth century German, Netherlands, and Italian prints. (*B. Mus. F. A.* XVII, 1919, pp. 7-8; 2 figs. and pp. 14-17; 6 figs.)

**Early French Sculptures in the Boston Museum.**—Three alabaster statuettes of the fifteenth century in France are published by G. in *B. Mus. F. A.* XVII, 1919, pp. 1-3 (3 figs.). Each represents a saint, probably from a group on the back of an altar. They are said to have come from Amiens and have been attributed to Philippe de Bourgogne, a French *imagier*, who helped adorn the cathedrals of Spain. A beautiful group of the Madonna and Child, probably modelled from life, is said to have stood originally in a church in Lorraine, and its date must be in the fourteenth century. A Pietà from the sixteenth century school of Champagne, still bearing its original paint, shows a combination of a fourteenth century conception with sixteenth century technique. It presents a Gothic art grown conscious of itself. (*Ibid.* pp. 10-13, 5 figs.)

**CLEVELAND.**—**French Gothic Sculpture.**—In the *Bulletin of the Cleveland Museum of Art*, VI, 1919, pp. 6-15 (5 figs.) W. M. M. publishes five French Gothic sculptures recently purchased. A figure of a prophet, of the middle of the twelfth century, which was originally in a series decorating a porch of a church, is supposed to have come from the neighborhood of Rheims. A representation of a Donatrix belongs to the fourteenth century. The Christ Child, a fragment from a life-sized statue of the Virgin and Child, is also of the fourteenth century; and a polychrome statue of the Virgin and Child in a much more realistic style belongs to the fifteenth century. All four of these pieces are of stone. The fifth, representing the Virgin, is polychromed wood and is the most appealing figure that the museum has acquired. It probably formed part of the group of an Entombment.

**NEW YORK.**—**Recent Accessions of the Metropolitan Museum.**—Among the recent accessions of the Metropolitan Museum is a copy of Roger Van der Weyden's Descent from the Cross, the original of which has been lost. It is in the style of the school of mannerists that flourished about 1510-25 in Brussels and Antwerp. (*B. B., B. Metr. Mus.* XIV, 1919, p. 65.) A triptych

by Segna di Buonaventura is of interest since, with the exception of the Pompeian frescoes, it is the earliest Italian painting in the Metropolitan collection. Another recent purchase among Italian paintings is a Florentine cassone panel of about 1450 with scenes from a marriage feast. (*Ibid.* pp. 6-8; 2 figs.) Two unsigned and undescribed prints lately acquired are by Jacob Cornelisz. They represent Judas Thaddeus and St. Peter. (W. M. I. Jr., *ibid.* pp. 17 and 39; 2 figs.)

**A Portrait of Charles de Grasse-Briançon.**—In *B. Metr. Mus.* XIV, 1919, pp. 61-63 (fig.) B. D. publishes a portrait of a knight of Malta included in the Riggs collection, the subject of which he has identified as Charles de Grasse-Briançon. It bears the date 1603, when the subject was seventy-seven years old.

**Lace Pattern Books of the Sixteenth Century.**—The Metropolitan Museum has recently acquired a number of sixteenth century lace pattern books that are of great importance in identifying patterns in laces that have been preserved. One of the most interesting, though not the earliest, of these is by Isabella Catanea Parasole and was published in Rome in 1597. (F. M., *B. Metr. Mus.* XIV, 1919, pp. 86-89; 2 figs.)

**PROVIDENCE.**—**An Interior by Adrian van Ostade.**—A painting signed, "A Ostade 1651," in the Brown University collection, is published by J. SHAPLEY in *Art in America*, VII, 1919, pp. 121-124 (fig.). The subject is a dark interior with three figures, a man and two women. Points of close similarity to the figures are found in the Fiddler in the Hermitage, the Louvre Family Portrait, and the Old Fiddler, and A Smoker in the Metropolitan Museum. While some of the minor details favor the idea of a collaborator, the conception of the design and the principal features of the picture can have as their source no other artist than the master whose signature the painting bears.

**Accessions of the Rhode Island School of Design.**—A thirteenth century stained glass window from Bourges has recently been acquired by the Rhode Island School of Design and is published in the *Bulletin*, VII, 1919, pp. 14-16 (fig.) by L. E. ROWE. The panel is made up of parts of two windows and its most interesting feature consists in its wealth of color. Two small predella panels by Mariotto di Nardo, which have recently been purchased by the museum and which represent the Stigmatization of St. Francis and the Martyrdom of St. Lawrence, show the characteristic spirit and traditions of the fourteenth century. (*Ibid.* pp. 16-18; 2 figs.) Other recent accessions through gift and purchase are a fifteenth century Italian wrought-iron lamp-holder, a sixteenth century Italian silk fabric and a fifteenth century French chest front of walnut. (*Ibid.* pp. 7-8; 3 figs.)

**WORCESTER.**—**A Flemish Madonna.**—In *Art in America*, VII, 1919, pp. 124-129 (fig.) R. WYER publishes a sixteenth century Flemish Madonna in the collection of Mr. Frank C. Smith, Jr., Worcester, Mass. Its attribution to Jan Gossaert is suggested.

**A Madonna by the Master of Frankfort.**—In the *Bulletin of the Worcester Art Museum*, X, 1919, pp. 6-9 (fig.) R. W. publishes a Madonna and Child with angels owned by the Museum which has the characteristics associated with the works attributed to the Master of Frankfort. The best qualities of the picture are its rich coloring and detail.

**Minor Arts at the Worcester Museum.**—In the *Bulletin of the Worcester Art Museum*, IX, 1919, p. 62 (8 figs.) R. W. announces the recent purchase by the museum of a collection of works of Italian minor arts,—bronzes, plaques, and laces of the fifteenth to eighteenth centuries. Among these are included two bronze allegorical figures in the manner of Alessandro Vittoria, a bronze figure of Johann Gutenberg by Pierre Jean David, and a terracotta plaque of the Madonna and Child in the manner of Luca della Robbia.

## AMERICAN ARCHAEOLOGY

### GENERAL AND MISCELLANEOUS

**TORONTO.**—**Acquisitions of the Ontario Provincial Museum.**—In the *Thirtieth Annual Report* of the Ontario Provincial Museum, 1918, pp. 111–130 (22 figs.) R. B. ORR records the acquisitions of American antiquities of the Museum during the year. There are 372 different items, chiefly articles of stone and terracotta.

**WHITCHURCH.**—**An Indian Fort.**—In the township of Whitechurch, York County, Ontario, there are remains of an Indian “hill fort.” It covers an area of seven and one half acres and the sites of a dozen bark houses can be made out within it. Remains of an extensive moat extend from the southeast to the northwest corner, and along the western side for a distance of 779 feet the clay elevation for the palisades can be followed. Outside of the fortification there is an extensive burial site which appears to be Algonquin. (R. B. ORR, *Thirtieth Annual Report* of the Ontario Provincial Museum, 1918, pp. 49–53; 4 figs.)